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Murnau followed this film with *Phantom* (1922), an adaptation from a novel by Gerhart Hauptmann, for which one of the script-writers was Thea von Harbou and one of the designers Warm. Huff derives the following description from a contemporary synopsis:

A humble town clerk longs to become a famous poet and marry a charming girl he has seen driving past him in a pony-drawn phaeton. Possessed by his longing, he sleeps with a prostitute resembling the unattainable girl and sinks ever deeper, until in the solitude of his prison cell he learns to renounce all phantoms. Murnau's film reached its pictorial climax with a montage sequence that fused street impressions into a vision of chaos.

After these two films, with their macabre expressionism, Murnau was to develop his work in other directions.

Expressionism, in its various forms and derivatives, was in effect finished in the German cinema by the mid 1920s, except for occasional last echoes, such as Alfred Abel's *Narcosis* (*Narkose*, 1929), which showed the subconscious images in the mind of a girl under an anaesthetic. In a treatment such as this, expressionism gives ground to more real psychological interests—the rational development of dream sequences introducing the non-rational symbols made familiar by Freud and the psychoanalysts' case work, the kind of images introduced by G. W. Pabst in his *Secrets of a Soul*, which will be discussed later. Ernő Metzner's¹⁹ well-known film *Accident* (*Überfall*, 1929), could perhaps be called expressionist,